



THIRTY-TWO

from the recording, "Origins"

by

Matt Johnson

www.MattJohnsonMusic.com

DOLCE

& NUIT

PRODUCTIONS



COMPOSER'S NOTES

- Melody is of the utmost importance.
- Use finger substitution extensively to achieve a legato melody.
- Observe that two voices often occupy the same staff.
- Sometimes reduced notes are used as either optional notes to be played or to show the continuation of a melodic idea.
- Each piece of music is an entity. This piece was "captured" once in the sound recording, "Origins." This written score may vary a bit from the recorded version, but that's okay. Every performance will be/should be slightly different.
- Notes are negotiable—meaning, these written notes will render a realistic performance if every note is played exactly as written. However, as long as the performer remains true to the identity of each piece, notes may be added or deleted (*especially in the left hand accompaniment parts*).
- Although too cumbersome to notate each instance, I often hold down the lower note of an octave in the left hand.
- The engraving of this work was done by the composer. Clarity of intent won over strict adherence to notational rules in this particular piece.

Peace,

Matt Johnson

www.MattJohnsonMusic.com

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For me...on my 32nd birthday!

THIRTY-TWO

from the recording, "Origins"

MATT JOHNSON (ASCAP)
www.MattJohnsonMusic.com

$\text{♩} = 84$

Piano *mp*

Ab DbMaj7 Ab DbMaj7 Eb

3 Fm Bbm7 Fm Bbm7

5 Ab DbMaj7 Ab DbMaj7 Eb7

7 Fm Bbm7 Fm Bbm7 Ab

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9 Eb/G 1 3 2

11 Fm 4 3 1 2 1 1 3

13 Eb/G 4 1 Ab 4 1

15 Bbm7 Db/Eb Eb7 1 2 1 2 1 1 3 2 1

cresc.

17 *mf* $A\flat$ $D\flat$ Maj7 $A\flat$ $D\flat$ Maj7 $E\flat$ 7

19 F m $B\flat$ m7 F m $B\flat$ m7

21 $A\flat$ Maj7 $D\flat$ Maj9 $A\flat$ $D\flat$ Maj7 $E\flat$ 7

23 F m $B\flat$ m7 F m $B\flat$ m7 $E\flat/G$ $A\flat$

25 Eb/G 3 1

Musical score for measures 25-26. The key signature has three flats (B-flat major or D-flat minor). Measure 25 starts with a treble clef chord Eb/G. The right hand features a melodic line with a triplet of eighth notes (G4, A4, Bb4) and a first finger fingering '1'. The left hand plays a steady eighth-note accompaniment. Measure 26 continues the melodic and accompaniment patterns.

27 Fm

Musical score for measures 27-28. The key signature remains three flats. Measure 27 begins with a treble clef chord Fm. The right hand continues the melodic line with a triplet of eighth notes (C5, D5, Eb5) and a first finger fingering '1'. The left hand maintains the eighth-note accompaniment. Measure 28 concludes the system with similar melodic and accompaniment figures.

29 Eb/G Ab

Musical score for measures 29-30. The key signature is three flats. Measure 29 starts with a treble clef chord Eb/G. The right hand features a melodic line with a triplet of eighth notes (G4, A4, Bb4) and a first finger fingering '1'. The left hand plays the eighth-note accompaniment. Measure 30 ends with a treble clef chord Ab.

31 Bbm7 cresc. Db/Eb Eb

Musical score for measures 31-32. The key signature is three flats. Measure 31 begins with a treble clef chord Bbm7 and a *cresc.* (crescendo) marking. The right hand has a melodic line with a triplet of eighth notes (Bb4, C5, Db5) and a first finger fingering '1'. The left hand plays the eighth-note accompaniment. Measure 32 starts with a treble clef chord Db/Eb and ends with a treble clef chord Eb. The left hand has a triplet of eighth notes (Eb3, F3, G3) and a first finger fingering '1'.

33 *f* A^b Fm 3 1 4 2

35 A^b Fm 4 2 1

37 *mf* E^b sus 7

39 D^b Maj9

41 Eb^bsus 7

43 D^bMaj9

45 Eb^bsus 7

47 B^bm7 Eb7

1 1 2 3 1 2 2 3 1

cresc.

49 A^b $\begin{matrix} D^b \\ A^b \end{matrix}$ A^b $\begin{matrix} D^b \\ A^b \end{matrix}$ A^b A^b7

f

51 $\begin{matrix} A^b \\ D^b \end{matrix}$ D^b $\begin{matrix} A^b \\ D^b \end{matrix}$ D^b $\begin{matrix} A^b \\ D^b \end{matrix}$ G^b D^b Fm D^b E^bm C D^b C

53 B^bm7 A^b/C

55 A^b G^b Fm E^bm D^b

57 $A\flat$ $A\flat 7$ $\frac{4}{2}$ $\frac{2}{1}$

59 $D\flat$

61 $B\flat m 7$ $A\flat/C$ $E dim 7$

63 $F m$ $G\flat$ mf 3 1 1

65 **Fm** **G \flat**

67 **A \flat** **D \flat Maj7** **A \flat** **D \flat Maj7** **E \flat 7**

mp

69 **Fm** **B \flat m7** **Fm** **B \flat m7**

cresc.

71 **A \flat** **D \flat Maj9** **A \flat** **D \flat Maj9** **E \flat 7**

mf

73 **Fm** **Bbm7** **A^b**

3 7 3 4 1

sl. ritard.

Freely

75 **Bbm9** 15^{ma}

1 2 4 1 2 4 12 12 18:16

mp *ritard.*



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